



## **COLLECTIONS RESOLUTIONS**

**March 21, 2008**

### **I. Nominees for Accessioning into the History Collection**

- A. Donation of sixty-four (64) chromogenic prints of African American leaders in Los Angeles offered by photographer Valerie Goodloe**
- B. Donation of an Abolition petition document from 1840 offered by Edward T. Garcia of Glendora**
- C. Donation of Captain Toppins Collection of Tuskegee Airman memorabilia offered by Kenneth Severin of Los Angeles.**
- D. Donation London Magazine (1740) offered by Edward T. Garcia of Glendora.**

### **II. Nominees for Accessioning into the Visual Arts Collection**

- A. Donation of *Portrait of First Wife and daughter (in the Woods)* by James Van der Zee offered by Joan Goldsmith of Santa Monica.**
- B. Donation of *REVIEW/54 (Outhouse)* by John Outterbridge offered by the artist.**



## ACCESSION PROPOSAL FORM

**DEPARTMENT:** History  
**DATE:** 5/25/2007

**CURATOR:** Christopher Jimenez y West Ph.D.

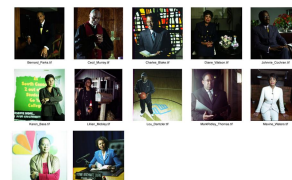
**TEMPORARY NUMBER:** TL07.13

**ARTIST/DATES:** Valerie Goodloe

**TITLE/DATE:** *The Photographs of Valerie Goodloe*, ca 2003 (see attached sheet for list of portraits)

**MEDIUM MEASUREMENTS:** (64) framed chromogenic prints; framed at 26.75" x 22.75"; images are 16" x 16".

**DESCRIPTION:** "Through this random selection of portraits, Ms. Goodloe is seeking to capture the diversity of community involvement by African Americans in Los Angeles ranging from religion to economics."



**INSCRIPTIONS:** None noted

**CONDITION:** Good, stable

Is conservation needed? Yes ☒ No ☐

Estimate: Some of the frames will need to be repaired; many titles of the individuals are out-dated, particularly the elected officials. These labels will need to be removed and the mats re-done. \$4,500.

**SOURCE of OBJECT:** Valerie Goodloe of Los Angeles.

**PROVENANCE:** Printed, matted and framed by Valerie Goodloe, 2003-2004. Displayed for *African American Heritage Month* kickoff event at CAAM on February 6, 2004.

**RECORDS CHECKED FOR RESTRICTIONS?** Copyright retained by Valerie Goodloe.

**CURRENT APPRAISAL(S) AND SOURCE:** Approximately \$18,000.

**RATIONALE FOR ACCESSIONING** (how does the object relate to the Mission and Vision of the Museum?):

Through a random selection of portraits, Ms. Goodloe is seeking to capture the diversity of community involvement by African Americans in Los Angeles ranging from religion to economics. Ms. Goodloe



characterizes her collection of photographs as a body of work in progress premised on the theme “From Darkness, Rise.” Incorporating the photographic concepts of light and shadows, the shadows represent the struggle of the person, and the light depicts giving back to the community.

Ms. Goodloe states that she “wants this exhibit to do two things: celebrate African American involvement in the community, and the benefit of positive role models. Los Angeles’ large African American population is unique to other California cities. The impact of what takes place here often acts as a paradigm for African American people elsewhere in the country. It is my hope that this photo exhibition of a few of Los Angeles’ best will set the stage for other cities to celebrate and acknowledge those who are involved in their community.”

Elements of the collection will be incorporated into various exhibitions in the next five years and I am recommending for accession to the permanent collection.

### **About the Photographer**

Valerie Goodloe is a native of Los Angeles. She began her photographic career over twenty years ago, but because of demands as a wife and mother, she took a more traditional and secure job with the U.S. Postal Service. She never lost her passion for photography and several years ago, with encouragement from her husband, children and friends, she made the most radical move in her life, she pursued her DREAM.

Today, award-winning photographer, Valerie Goodloe is staff photographer for the *Los Angeles Sentinel*. She has a weekly entertainment page in the *Birmingham Times*, is regularly published by Johnson Publications (*Jet*), and serves as a photo contributor to *Sister-to-Sister Magazine*, *Rolling Out*, *The Wave*, and other publications. Ms. Goodloe is also actively involved in several community organizations.

*Submitted by christopher d jimenez y west Ph.D. February 2008.*



## ACCESSION PROPOSAL FORM

**DEPARTMENT:** History  
**DATE:** November 15, 2007

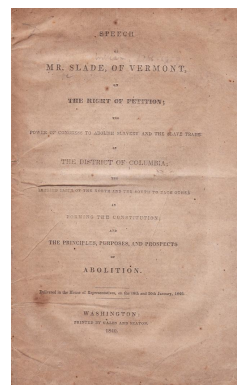
**CURATOR:** Dr. Christopher Jimenez y West

**TEMPORARY NUMBER:** TL07.20

**ARTIST/DATES:** Representative William Slade (1786-1859); printed by Gales & Seaton

**TITLE/DATE:** The Right of Petition; The Power of Congress to Abolish Slavery and the Slave Trade in The District of Columbia; the Implied Faith of the North and the South to Each Other in Forming the Constitution; and the Principles, Purposes, and Prospects of Abolition—1840

**MEDIUM MEASUREMENTS:** Printed paper pamphlet; 9.875" H x 6.375" W



**DESCRIPTION:** Speech delivered by Representative William Slade of Vermont to the U.S. House of Representatives on January 18 and 20, 1840.

**INSCRIPTIONS:** *William 1786-1859*; Inscribed in pencil just above Mr. Slade, of Vermont

**CONDITION:** Stable: Some foxing BL (1" L, 2.5" B), TC, TR, BC; TR corner slightly dog-eared; slightly discolored throughout; losses at BR corner; slightly wrinkled throughout.

Is conservation needed? Yes ☐ No ☒

Estimate:

**SOURCE of OBJECT:** Edward T. Garcia of Glendora, California

**PROVENANCE:** Purchased by donor from Wyatt Day of Nyack, NY via eBay in October 2007.

**RECORDS CHECKED FOR RESTRICTIONS?** None noted

**CURRENT APPRAISAL(S) AND SOURCE:** \$29.99 eBay auctions

**RATIONALE FOR ACCESSIONING** (how does the object relate to the Mission and Vision of the Museum?):



The first amendment of the United States constitution prevents the government from passing a law that infringes upon the right of citizens to petition for a “redress of grievances.” Its inclusion in the US Bill of Rights in 1791 reflected the importance of petitions in English common law as these requests served as the origin point for most of the legislation in the British Parliament by the seventeenth century.

In the early days of the US federal republic (1791 – 1830s) Congress spent a great deal of its time reviewing petitions received by Congressmen from their constituents. The normal procedure, even for contentious issues, was a public reading and acceptance of the petition by the House and then a referral to the appropriate committee for consideration and possible legislation. Further, it was understood by all members of the House that as servants of the people they held no particular opinion on the content of the petition.

Though public debates over slavery occurred during the constitutional convention, prohibition of the slave trade and the Missouri Compromise of 1820 anti – slavery forces grew to become a vocal minority in the 1830s. Petitioning became a central component of the abolitionist movement as the radical element in the movement flooded the House with calls to immediately end slavery in general and specifically in the District of Columbia.<sup>1</sup>

Although the Constitution invested Congress with the power to govern the District of Columbia, the legislature's power to abolish slavery or the slave trade it was contested by the slavocracy. The District was an ideal battleground for the antislavery forces, though the Constitution protected slavery in the South, slavery opponents could at least maintain an argument that Congress had the power to emancipate slaves in the District. Moreover, the specific concerns of southern slaveholders-continuation of a stable labor force and the perpetuation of the plantation system, to name two-could be avoided by discussing slavery in the District.<sup>2</sup>

During the Twenty – third Congressional session of 1835 members of the House sympathetic to abolitionist presented a number of petitions to the House. William Slade of Vermont was particularly troublesome to his colleagues foregoing any appearance of neutrality and using the petitions to express his personal demand for the end of slavery. Though they were tabled by the Southern Congressmen the debates created a firestorm in the public leading to public violence at the end of that Congressional session. By the middle of the Twenty – fourth session in 1836 a gag rule was imposed that mandated all petitions related to slavery to be remanded to a select committee with no authority to enact legislation.

This petition by William Slade delivered January 18<sup>th</sup> and 20<sup>th</sup> in 1840 represents the on – going attempts by Congressional abolitions to by pass the gag rule and force a public debate. It is an important part of history and I recommend accession to the permanent collection.

### **William Slade Biography**

SLADE, William, a Representative from Vermont; born in Cornwall, Vt., May 9, 1786; attended the public schools, and was graduated from Middlebury (Vt.) College in 1807; studied law; was admitted to the bar in 1810 and commenced practice in Middlebury; engaged in editorial work; established and was the editor of the *Columbian Patriot* 1814-1816; secretary of state of Vermont 1815-1822; judge of the Addison County Court; clerk in the Department of State, Washington, D.C., 1823-1829; elected as an Anti-Masonic candidate to the Twenty-second Congress to fill the vacancy caused by the death of Rollin C. Mallary; reelected as an Anti-Masonic candidate to the Twenty-third and Twenty-fourth Congresses and

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<sup>1</sup> Ludlum, Robert P. **The Antislavery “Gag-Rule”: History and Argument** *The Journal of Negro History* Vol. 26, No. 2 (April, 1941) pp. 202 - 243

<sup>2</sup> Frederick, David C. **John Quincy Adams, Slavery and the Disappearance of the Right of Petition** *Law and History Review*, Vol. 9, No. 1. (Spring, 1991) pp. 113 - 155



elected as a Whig to the Twenty-fifth through Twenty-seventh Congresses and served from November 1, 1831, to March 3, 1843; reporter of decisions of the state supreme court in 1843 and 1844; governor of Vermont 1844-1846; corresponding secretary of the Board of National Popular Education 1846-1859; died in Middlebury, Addison County, Vt., on January 18, 1859; interment in West Cemetery.

*Submitted by christopher d jimenez y west Ph.D. February 2008.*

**RECOMMENDED MEANS OF ACCEPTANCE:** Gift

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**CRITERIA FOR ACCEPTANCE:**

1. The California African-American Museum must be able to provide proper care and storage for any acquisition under consideration. No object(s) will be considered for acquisition when physical condition exceeds the museum's ability to provide for its care and preservation.

**Yes** ☒ **No** ☐

2. The items must be relevant to and consistent with the mission, vision, purposes and activities of the California African-American Museum. **Yes** ☒ **No** ☐

3. The object(s) must have intrinsic value. **Yes** ☒ **No** ☐

4. The object(s) must have free and clear title. **Yes** ☒ **No** ☐

5. When possible, acquisitions should be outright and unconditional. Acquisitions should not be burdened by extraordinary intellectual property right encumbrances.

**Yes** ☒ **No** ☐

6. In most circumstances, the object should have a verifiable record of authenticity and provenance. The provenance of acquired objects will be a matter of public record.

**Yes** ☒ **No** ☐



## ACCESSION PROPOSAL FORM

**DEPARTMENT:** History  
**DATE:** February 4, 2008

**CURATOR:** Dr. Christopher Jimenez y West

**TEMPORARY NUMBER:** TL07.23

**ARTIST/DATES:** Captain Edward Lucien Toppins (1915 – 1946)

**TITLE/DATE:** Captain Edward L. Toppins Collection; 20<sup>th</sup> Century

**MEDIUM MEASUREMENTS:** Printed and hand-written materials, 1.666 ft<sup>3</sup>

**DESCRIPTION:** Correspondence, books, plaques, ephemera, a personal journal, historic documents and memorabilia pertaining to the life of Tuskegee Airman, Captain Edward L. Toppins. Books include:

- Rose, Robert A. 1980. *Lonely Eagles: The Story of America's Black Air Force in World War II*. Los Angeles: Tuskegee Airman, Inc., Los Angeles Chapter.
- Francis, Charles E. 1968. *The Tuskegee Airmen: The Story of the Negro in the U.S. Air Force*. Boston: Bruce Humphries, Inc.



**INSCRIPTIONS:**

**CONDITION:** Stable:

Is conservation needed? Yes ☐ No ☒

Estimate:

**SOURCE of OBJECT:** Kenneth Severin of Los Angeles, California (nephew of Captain Toppins)

**PROVENANCE:** Passed to Delphine Eugenia Toppins (1910 – 1983), sister of Captain Toppins after his passing in 1946; passed to her son Kenneth Severin in 1983—kept together in a suitcase.

**RECORDS CHECKED FOR RESTRICTIONS?** None noted

**CURRENT APPRAISAL(S) AND SOURCE:** \$TBD



**RATIONALE FOR ACCESSIONING** (how does the object relate to the Mission and Vision of the Museum?):

Edward Lucien Toppins was born June 12<sup>th</sup> 1915 in Pond, Mississippi. He was described, as a serious minded “business-like” with relative and friends. He was a gifted child who learned to play piano with no formal training. His parents, Martha and Edward Lucien Toppins moved the family to New Orleans, Louisiana where the younger Edward matriculated from Hoffman Junior High School on June 3, 1929. In search of opportunity the family uprooted once more to Los Angeles where Edward L. Toppins graduated from Jefferson High School before heading to college in San Francisco.

Toppins studied a range of courses in the Social Science and Humanities along with completing a course in civilian pilot training. The intellectual, physical and psychological fortitude necessary to become a successful WWII fighter pilot fit him perfectly and Edward quickly completed an instructor’s course while obtaining licenses to operate commercial airplanes and fly across country. His preparation would soon take him to the skies over war torn Europe.

On October 15, 1939 Frederick D. Patterson, President of Tuskegee Institute received a letter from the Civil Aeronautics Authority designating the school as the lynchpin of a new Negro civilian pilot training program. This was a precursor to the establishment of the program that produced the pilots, ground crew and training staff that contributed to the success of the Tuskegee Airmen.<sup>3</sup> By March 25, 1941 Pearl Harbor and the success of the program the War Department authorized the formation of squadron of thirty-three Negro pilots and twenty-seven planes for training at Tuskegee, Toppins volunteered for service on January 1, 1942.<sup>4</sup>

During World War II, 72 Tuskegee Airmen shot down 109 enemy aircraft, including the best of the German fighters. Members of the 332d Fighter Group downed at least ten airplanes on four separate days in 1944 and 1945. Two of the Tuskegee Airmen, the 99<sup>th</sup> Fighter Squadron’s Captain Edward L. Toppins and the 302d Fighter Squadron’s Lieutenant Lee A. Archer, each shot down four enemy planes.<sup>5</sup>

Toppins returned after the war a hero delivering speeches from his church congregation to the Commonwealth Club of San Francisco. The newlywed’s accidental death on March 10, 1946 while commanding a B – 25 bomber training mission over Columbus, Georgia was national news as his hometown paper *The Louisiana Weekly* noted his passing.

The collection includes a personal journal, logs of his civilian and military flights along with official correspondence are an important addition to the permanent collection and I recommend for accession.

*Submitted by christopher d jimenez y west Ph.D. February 15, 2008.*

**RECOMMENDED MEANS OF ACCEPTANCE:** Gift

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<sup>3</sup> Francis, Charles E. **The Tuskegee Airmen: The Story of the Negro in the U.S. Air Force.** Boston, Bruce Humphries, Inc. Second Printing 1968

<sup>4</sup> Brief Life Sketch of Edward L. Toppins, Author unknown

<sup>5</sup> Haulman, Daniel L. **109 Victories: Aerial Victory Credits of the Tuskegee Airmen.** Air Force Historical Research Agency, January 27, 2006



## ACCESSION PROPOSAL FORM

**DEPARTMENT:** History  
**DATE:** January 31, 2008

**CURATOR:** Dr. Christopher Jimenez y West

**TEMPORARY NUMBER:** TL07.26

**ARTIST/DATES:** Thomas Astley, bookseller-proprietor

**TITLE/DATE:** *The London Magazine: and Monthly Chronologer*—October, 1740

**MEDIUM MEASUREMENTS:** rotogravure; 8" H x 5.25" W

**DESCRIPTION:** This early issue contains articles including the slave trade defended, War with Spain, Parliamentary debate, trade issues, among others. Also, each issue contains letters from readers, stories, poetry, Foreign Affairs, Marriages, Births, Deaths, History, etc.

**INSCRIPTIONS:** None noted

**CONDITION:** Stable: Foxing around edges; left edges rough due to removal from original binding; (3) staple holes along L edge (2.5" T, 4" T, 5.5" T).

Is conservation needed? Yes ☐ No ☒

Estimate:

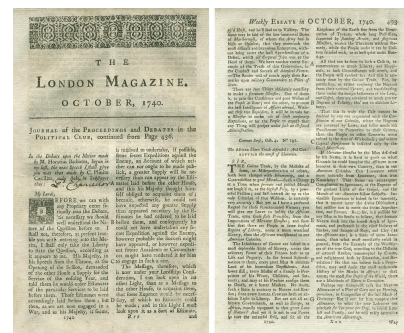
**SOURCE of OBJECT:** Edward T. Garcia of Glendora, California

**PROVENANCE:** Purchased by donor from David M. Maxwell (Old Impressions) via eBay on December 2, 2007.

**RECORDS CHECKED FOR RESTRICTIONS?** None noted

**CURRENT APPRAISAL(S) AND SOURCE:** \$9.99 eBay auctions

**RATIONALE FOR ACCESSIONING** (how does the object relate to the Mission and Vision of the Museum?):





T.S. Eliot described London Magazine not as 'a vehicle of expression for critics occupying university posts', but as 'the magazine, which will boldly assume the existence of a public interested in serious literature'. First published in April 1732 as a Whig counterbalance to the Tory<sup>6</sup> Gentleman's Magazine<sup>7</sup> of Edward Cave and Dr. Johnson, The London Magazine was published in London, England for 53 years and was later re-launched in 1820 under John Scott's editorship. He championed the work of Wordsworth, Lamb, De Quincey, Clare, Hood, Carlyle, and the 'Cockney School' of John Keats, Leigh Hunt, and William Hazlitt.

*The African Slave Trade Defended: and CORRUPTION. The Words of Slaveries* essay, first published in October 1740 in London signals a shift in public sentiment away from the economic dominance of the Royal Africa Company in Britain towards anti – slavery sentiments. The target audience of the magazine, British social, political and economic elites, would be highly literate and regular consumers of the 18<sup>th</sup> century French Enlightenment philosophers such as Voltaire, Montesquieu, Diderot and Rousseau. In the tradition of these and other philosophers the writer presents an argument, which is a "defense" of slavery in name only. The essay contributed to increasingly heated discussions in the public sphere of Britain. The sentiment of these conversations were generally in favor of the abolition slave trade and contributed to its banning by the British Parliament in 1807.

I recommend for accession.

*Submitted by christopher d jimenez y west Ph.D.*

**RECOMMENDED MEANS OF ACCEPTANCE:** Gift

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#### CRITERIA FOR ACCEPTANCE:

1. The California African-American Museum must be able to provide proper care and storage for any acquisition under consideration. No object(s) will be considered for acquisition when physical condition exceeds the museum's ability to provide for its care and preservation. **Yes** ☒ **No** ☐
2. The items must be relevant to and consistent with the mission, vision, purposes and activities of the California African-American Museum. **Yes** ☒ **No** ☐
3. The object(s) must have intrinsic value. **Yes** ☒ **No** ☐
4. The object(s) must have free and clear title. **Yes** ☒ **No** ☐

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<sup>6</sup> "Tory." *Wikipedia, The Free Encyclopedia*. 11 Feb 2008, 18:38 UTC. Wikimedia Foundation, Inc. 15 Feb 2008 <<http://en.wikipedia.org/w/index.php?title=Tory&oldid=190673944>>.

<sup>7</sup> *Gentleman's Magazine* was founded by Edward Cave in 1731. It is believed that Cave was the first person in Britain to use the term magazine to describe a publication. The original intention was to republish a collection of items from other journals and news-sheets. Gradually the *Gentleman's Magazine* began to include original material, including literary criticism, essays and parliamentary reports. Dr. Samuel Johnson, a friend of Cave, was a regular contributor and helped Cave run the journal. The *Gentleman's Magazine* ceased publication in 1914.



## ACCESSION PROPOSAL FORM

**DEPARTMENT:** Visual Art  
**DATE:** November 15, 2007

**CURATOR:** Mar Hollingsworth

**TEMPORARY NUMBER:** TL07.19

**ARTIST/DATES:** James Van der Zee (1886-1983)

**TITLE/DATE:** Portrait of First Wife and daughter (In the Woods), ca 1910

**MEDIUM MEASUREMENTS:** Gelatin silver print, 10" H x 8" W

**DESCRIPTION:** Portrait of Rachel (1908-1927) and her mother, Kate L. Brown in the woods with a stream in the foreground.



**INSCRIPTIONS:** *To Joan Happy Birthday with Best Wishes and sincere appreciations your humble servant James A. Van der Zee • 1886--1900--1977+ • Lenox Mass & N.Y.C. • Sept 23-77*

On verso

**CONDITION:** Stable: Slightly crumpled TRC; needs reframing--not archival; foxing on verso TR (2" T, 1"R).

Is conservation needed? Yes ☐ No ☒

Estimate:

**SOURCE of OBJECT:** Joan Goldsmith of Santa Monica.

**PROVENANCE:** Inscribed to donor for her birthday September 23, 1977. Commonly shown photograph—a copy viewable in the *Narratives of African American Identity: The David C. Driskell Collection* exhibition.

**RECORDS CHECKED FOR RESTRICTIONS?** © James Van der Zee Estate, New York

**CURRENT APPRAISAL(S) AND SOURCE:** \$3,000 based upon similar prints in the Alitash Kebede Collection.

**RATIONALE FOR ACCESSIONING** (how does the object relate to the Mission and Vision of the Museum?): This is an original, black and white photograph by one of the most prominent African American photographers of all times and the Harlem Renaissance in particular. This is an early work that offers the most purist style of the artist, far from the heavy retouching of his studio portraits. The work was given as a gift to the donor, who was a close friend of Van Der Zee.



The photograph presents Van Der Zee's first wife, Kate L. Brown, whom he married in 1907. In 1908, after the birth of their daughter Rachel, they moved to Harlem. Van Der Zee photographs from this period are outdoors studies of his wife and daughter and other family members. Kate's sober stance is typical of Victorian era photography, softened by the lush woods surrounding them. This is a sensitive portrayal of Van der Zee's young family that would unfortunately dissolve prematurely. Kate left Van Der Zee in 1916 because of the uncertainty of the photography business and sadly, his daughter Rachel, experience an untimely death in 1927.

This photograph is included in the Lenox photographs, or second group of Van Der Zee's early work –the first group corresponds to his pictures of Phoebus, Virginia. These intimate glimpses of friends and relatives and the splendid outdoor portraits of himself, his wife, their toddler daughter, and friends posed challenging problems for Van Der Zee in the treatment of figures in outdoor light that he solved successfully long before the advent of the light meter. Van Der Zee employed soft light in these landscapes, defining the form and the myriad leaves and blossoms of the picturesque Lenox woodlands with extreme delicacy.

### Biography

In 1923 a young African-American couple dressed in their Sunday best stepped into a small photography studio on Harlem's 135th Street. Inside, an eager black man with wide-set eyes took a long look at them. He smiled and seemed to watch how they smiled back. As he guided them toward the back room, he asked them where they were from, where they lived, how long they'd been married. He sat them before a fireplace painted on the wall, then went to a closet, pulled out a fur, and draped it on the woman's shoulders. He glanced at the man's arm and tucked in a fraying edge of sleeve. He circled them slowly, adjusted the lights, then went to his camera. What he saw when he looked through the lens was the Harlem he loved.

### HARLEM'S FINEST FACE

During the glory days of the 1920s, hundreds of Harlem's finest made the trip to James Van Der Zee's studio for similar treatment. There, Van Der Zee took picture after picture, making sure that each one presented Harlem in the best light. In the process, he crafted a dazzling record of middle-class black life, a side of America rarely seen at the time.

Van Der Zee himself grew up in a world as privileged as the one his subjects inhabited. His parents, former servants of President Ulysses S. Grant, settled in Lenox, Massachusetts, a summer haven for New England's wealthy that was home to only half a dozen black families. There Van Der Zee was raised on a steady diet of music and art. In 1906, at the age of 20, he moved to Harlem and started the five-piece Harlem Orchestra. The group had some success, but to eat, he returned to another childhood talent — photography. In fifth grade, Van Der Zee had become the second person in Lenox to own a camera. He had taken hundreds of pictures of his family and others and developed them all himself. So in 1914, he signed on as a darkroom technician in a department store. At times he would fill in behind the camera, and within three years, he had the courage and the reputation to open his own studio. He called it "Guarantee Photo."

First and foremost, Van Der Zee's operation was a business, and he shot the people who could pay his price. In addition to studio portraits, he photographed clubs and church groups, sports teams and family gatherings, barber shops and pool halls. He shot funerals and weddings, soldiers and celebrities. Heavyweight champion Jack Johnson, the Reverend Adam Clayton Powell Sr., entertainers Bill "Bojangles" Robinson and Sunshine Sammy, singers Florence Mills and Mamie Smith — all were



subjects for Van Der Zee's lens. And when Marcus Garvey was looking for someone to chronicle the life of the Universal Negro Improvement Association, he chose James Van Der Zee.

Whether they were famous or unknown, Van Der Zee treated his subjects with equal respect. He used elaborate backdrops or filled his studio with scenery as though it were a stage. "I tried to pose each person in such a way as to tell a story," he explained. He would often set his subjects in dramatic situations: parents listening to their kids play piano, a child speaking on the telephone, a gypsy telling an old man's fortune.

#### FILLING IN THE BALD SPOTS

Van Der Zee expressed his own great pride in the Harlem community by carefully "beautifying" the photographs he took. He would retouch negatives to straighten teeth, add jewelry, or fill in a bald spot. "I tried to see that every picture was better-looking than the person," he said. "I had one woman come to me and say, 'Mr. Van Der Zee, my friends tell that's a nice picture, but it doesn't look like you.' That was my style."

The photo montage — multiple images in one picture — was another technique Van Der Zee developed. After the death of the Reverend Powell's daughter, he superimposed a portrait of her above the funeral scene, giving the eerie effect of her presence. In a wedding portrait, he inserted a ghostly image of a child to suggest the couple's future. Said Van Der Zee, "I wanted to make the camera take what I thought should be there."

In 1932, as their business struggled through the Depression, Van Der Zee and his wife and partner, Gaynella, moved to a less-expensive studio. When personal cameras became more available, people had much less need for a professional photographer. Van Der Zee was forced to shoot passport pictures and do other odd photographic jobs to make ends meet.

Then in 1968, Van Der Zee was "discovered" at the age of 82, when a photo researcher named Reginald McGhee stumbled on his collection of 75,000 photos covering six decades of African-American life. New York's Metropolitan Museum of Art featured his work in an exhibit called "Harlem On My Mind," and almost overnight, Van Der Zee received national recognition. In the early 1980s, 60 years after the Harlem Renaissance, celebrities — this time with names like Bill Cosby, Muhammad Ali, and Lou Rawls — flocked to sit for Van Der Zee portraits.

Van Der Zee died in 1983 at the age of 96, leaving behind a legacy of images so compelling that it's hard to see Harlem through any other eyes. "In these photographs," writes McGhee, "you will not see the common images of black Americans — downtrodden rural or urban citizens. Instead, you will see a people of great pride and fascinating beauty".

<http://content.scholastic.com/browse/article.jsp?id=4796>

*Submitted by Mar Hollingsworth February 13, 2008.*

**RECOMMENDED MEANS OF ACCEPTANCE:** Gift



## ACCESSION PROPOSAL FORM

**DEPARTMENT:** Visual Art  
11/19/07

**CURATOR:** Jill Moniz

**DATE:**

**TEMPORARY NUMBER:** IL10.2004

**ARTIST/DATES:** John Wilfred Outterbridge (b. 1933)

**TITLE/DATE:** *REVIEW/54—Outhouse*, 2003

**MEDIUM MEASUREMENTS:** Mixed media assemblage; 84" H x 32" W x 40" D

**DESCRIPTION:** Wooden outhouse structure with two wheels mounted on right and left exterior sides. Inside is plastered with text, photographs, a light, and audio recording. Outside shows stenciled dates.

**INSCRIPTIONS:** None noted.

**CONDITION:** Stable; some graphics peeling from structure.

Is conservation needed? Yes ☐ No ☒

Estimate: This sculpture would need to be stored off-site and crated with an estimate of \$1,310.50 – \$1,439.50 for packing/crating + @29.00 per month for storage.

**SOURCE of OBJECT:** John W. Outterbridge of Los Angeles

**PROVENANCE:** Shown at the California African American Museum, *Through the Gates: Brown vs. Board of Education* exhibition, February 5 through July 31, 2004.

**RECORDS CHECKED FOR RESTRICTIONS?** © 2003 John Outterbridge

**CURRENT APPRAISAL(S) AND SOURCE:** \$150,000 John Outterbridge

**RATIONALE FOR ACCESSIONING** (how does the object relate to the Mission and Vision of the Museum?):

For John Outterbridge, art making is a language, a means by which he practices life. From objects such as rag and metal to intangibles like music, poetry, and ritual, Outterbridge examines socio-political phenomena. His current work focuses on "life-the-cliché" and "life-the-unknown." He believes that what art reveals to us is far greater than what we tend to define as art.





Growing up in the Great Depression, Outterbridge witnessed how the public school systems of the South were free to disobey the Supreme Court ruling in *Brown v. Board of Education*. Throughout the nation, no police officials, state governors, or state attorneys-general were disposed either to enforce the law or to impose fines or penalties for even the most flagrant violations of non-compliance related to the ruling. Also, for a long period, Congress was noticeably opposed to the Courts' school desegregation orders and took no steps toward enforcing these newly passed laws. In *Review 54/Outhouse*, Outterbridge presents a dichotomy of themes, ideas, emotions, goals, events, and aesthetic concerns. His overall purpose is to create, address, redress, and establish a habitat of shared familiarity that will voice the historical, cultural, passionate, and untold commentaries.

Outterbridge constructed an outhouse, a building separate from the main house or big house, for viewers to enter, to sit on the stool, and to read text on the walls, ceiling, and floor. The text comments on the *Brown v. Board* case. The outhouse itself represents the disparity between those who are outside the power structure versus those who make the rules for everyone else to live by. The wheels on the outhouse are a symbol of mobilization and the potential to move forward.

John Outterbridge is an established artist in the Los Angeles community. He has been a contributing artist to exhibitions at LACMA, Long Beach Museum of Art, Pasadena's Armory, CAAM and the recent LA show in Paris at the Pompidou Center. He also has exhibited works in Sao Paulo, Brasil and Johannesburg, South Africa.

CAAM currently has 4 Outterbridge works in the permanent collection. *Review 54* was featured in the CAAM originated exhibition *Brown v. Board of Education*, 2004. Outterbridge's work and aesthetic is a bridge between generations and communities of artists. Continuing to collect his work is of paramount importance in building a strong permanent collection.

*Submitted by jill moniz February 14, 2008.*

**RECOMMENDED MEANS OF ACCEPTANCE:** Gift

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